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No. 11

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NEW IDEAS ON AN OLD SUBJECT.

BY R. DE ROODE.

There is hardly any teacher who has not found, after teaching a young pupil the scales for one octave, and everything has to be taught anew, chiefly passing the first finger under the fourth and vice versa.

To obviate this, I have, for some years, taught beginners, and have found very gratifying results. The object of the writer of this article is to lighten the work of his co-laborers.

I do not believe an instruction book indispensable, and am rather inclined to the opinion of Otto Singer, Cincinnati, who says, "if you have a teacher, you need no instruction book."

The first thing to be taught is the name of the keys; that a sharp is the first key to the right, a flat the first key to the left. A double sharp the second key to the right, and a double flat the second key to the left. Three notes to each white key, of which there are seven, make *twenty-one*. Total, *thirty-one* notes used in our present notation. This is taught in the first lesson; I mention half-tones and whole tones later.

Next to be explained is the construction of the scale on the following diagram, making a ladder (scale) of 18 rounds, which is the chromatic scale, selecting therefrom 1-2-3-4-5-6-7-8-9-10-11-12 as the larger or major scale, and 1-2-3-4-5-6-7-8-9-10-11-12 as the smaller or minor scale. The 1-2-3-4-5-6-7-8-9-10-11-12 is the characteristic note of a scale interval as the scale is major or minor:

Chromatic minor scale.	Chromatic scale.	Major scale.
8 or 1	13 or 1	8 or 1
7	12	7
	11	
	10	6
6	9	
5	8	5
	7	
4	6	4
	5	
3	4	3
2	3	2
1	2	1

entered the same as other compositions, and it shall have the same motto as before.

Sec. Q. All remarks of the Judges on approved pieces shall be sent to the Chairman of Board, to be published in the catalogue as provided in Sec. B of resolution 6.

Sec. R. If a member of the Board of Judges enters a composition for examination the Alternate shall act in his stead.

3.—Sec. A. *Resolved*—That all published compositions received by the 15th of Oct., Jan., April or July, shall be, if approved, published in a catalogue which shall be issued in Jan., April, July and Oct., respectively.

Sec. B. The catalogue shall be mailed free to each member of the M. T. N. A., and to the members of the State Association, and to all music teachers whose address can be obtained.

Sec. C. It shall be the duty of the Secretary of the M. T. N. A. to copyright the catalogue and have all rights reserved to the M. T. N. A.

Sec. D. The Analytical description and measures of music (as provided in Resolution 4) of approved compositions still in MSS. shall not be published until said pieces are issued by a publisher; but the title and authors of such compositions shall be published under the heading, Manuscripts approved by the Board of Judges.

4.—Sec. A. *Resolved*—That the catalogue shall contain a full Analytical description of each piece of published music approved by the Judges, and four or more measures of music from the Themes of each distinct portion, and in some instances a larger amount of music from a piece can be printed, as provided in Sec. B of this resolution.

Sec. B. The amount of music to be printed from each piece shall be decided by the Chairman of the Board of Judges; but if composers or publishers will furnish stereotype plates the whole piece shall be printed in the catalogue.

Sec. C. The printing of the catalogue shall be from stereotype plates only, and on good paper, and have a cover of good color and design.

5.—Sec. A. *Resolved*—That a Committee of One shall be elected by the Board of Judges, whose duty it shall be to solicit advertisements for the catalogue.

Sec. B. This Committee of One shall be entitled to retain five percent. of the receipts from the advertisements he secures.

Sec. C. The prices for advertising in the catalogue shall be fixed and controlled by the Board of Judges.

Sec. D. The Board of Judges shall have control of what advertisements shall be inserted, and shall be governed in their acceptance of advertisements by the rules in force in the advertising departments of The Century, Harper's and Scribner's Magazines.

6.—Sec. A. *Resolved*—That the Judges shall be entitled to receive ten cents a page for examining and writing up the points on sheet music, and for books and scores 25 cents for each twenty-five pages or fraction thereof.

Sec. B. The Chairman of the Board of Judges shall write, or have written, a full analytical description of each composition, and shall edit the notes and remarks on approved pieces of the other Judges. These notes shall appear in the catalogue with the names of the writers. For the work of editing, the Chairman shall be entitled to receive an extra fee of ten cents for each 25 pages or fraction thereof.

7.—Sec. A. *Resolved*—That a Committee of One shall be appointed by the President of the M. T. N. A., whose duty it shall be to negotiate for the sale of music approved by the Board of Judges.

Sec. B. This Music House shall keep a full stock of the compositions last approved by the Board of Judges, and shall sell from the same to wholesale and retail.

Sec. C. This Committee shall bargain for, collect, and pay over to the Treasurer of the M. T. N. A. a percentage on all sales of approved music. The percentage to be the retail price of all of the music sold.

Sec. D. The percentage shall not be less than one per cent. on the retail price on all approved music sold.

Sec. E. The duly appointed Music House shall establish agencies for the sale of approved music, but the Parent House shall pay into the Treasurer of the M. T. N. A. the same percentage as provided in Sec. D of this Resolution; the collection to be made by the Committee of One, as provided in Sec. F of this Resolution.

Sec. F. The catalogue shall give the address of the appointed Music House.

8.—*Resolved*—It shall be the duty of the Secretary of the M. T. N. A. to advertise in the leading music journals three months of each year only, in all kinds for examination, and to advertise that the catalogue of approved American Music shall be sent free to the address of any teacher of music.

9.—Sec. A. *Resolved*—That the Secretary and Treasurer of the M. T. N. A. shall keep a separate account of all receipts and disbursements of the approved music, and from the receipts of advertisements in the catalogue, and report the same at the annual meeting of the M. T. N. A.

Sec. B. The expenses of publishing and editing the catalogue, the fees from the funds described in Sec. A of this (9th) resolution shall be paid to the Music House.

Sec. C. If the fund described in Sec. A of this (9th) resolution does not cover the total expenses enumerated in Sec. B of this (9th) resolution, the deficiency shall be paid from the general funds of the M. T. N. A.

THE ART OF TEACHING THE REAL THINGS OF MUSIC.

READ BEFORE M. T. N. A. BY HENRY HARDING.

The best educators in this country and in other countries at the present time regard the art and science of teaching real things in an entirely different light from what they did a few years ago. That which is termed the "new education" does not consist so much in the teaching of new truths and ideas, as in new ways of teaching old truths and ideas.

"There is nothing new under the sun," and in treating the subject of this essay all that we can hope to do will be to present some old ideas and truths in a new dress. The new education regards the pupil in his threefold nature, namely: mental, moral and physical. In the process of development the individuality of the pupil is continually regarded. A gardener does not treat all plants alike. He studies the peculiarities of each and puts them in a soil that is best adapted to their nature and growth. So it should be with human plants, be they daisies, violets, lilies of the valley or big sunflowers—all require special attention. Now if we were to ask all the best teachers of music and the best musicians in this large audience to stand up, how many do you suppose could remain sitting? Would not the same peculiar phase of human nature be exhibited that occurred with a class of young ladies, when their teacher requested the best looking member to stand and read a certain piece—the whole class arose! There are some men in every profession who feel in regard to their abilities as a distinguished professor of Princeton College did, when some one asked him whom he considered the greatest theologian in this country. He replied: "Dr. Hodge by all compare is the greatest." "Whom do you regard as the second greatest theologian?" He answered: "Modesty forbids my naming the gentleman."

It is a deplorable fact, that music in all its branches is not generally taught as scientifically and philosophically as many other branches of education. It is true that a few, and only a few, of all nationalities, are really good teachers, and understand the "Art of Teaching the Real Things of Music."

A highly educated foreigner, who was a gifted and experienced teacher, once said to the writer: "You have so many coming to this country who advertise themselves as 'great doctor from Paris,' 'great professor from Berlin,' or 'graduate from the London Royal College.' They are miserable, they know nothing, they give lessons, but they do not teach, they do not know how to teach."

What is true of many foreigners, in this regard, is also true of a majority of music-teachers in our country. They have not learned how to teach, have not had the requisite preparation for the work, and, consequently, results are far from satisfactory. But in a few years we may hope for a better state of affairs. Music is now recognized as a regular and important branch of a child's education. Through its influence and deliberations, this Association will greatly aid all earnest and progressive teachers to a better understanding of the art and science of teaching.

For more than twenty years we have given voice, piano and harmony lessons, besides conducting choirs and choral societies in the study of the reading music of sight. We have paid much attention to the real things of voice-training in their relation to artistic speaking and singing, and we have also carefully investigated the real things of piano-playing as they relate to an intelligent interpretation of the best music of the great masters.

A great educator has said: "Always make your pupil begin his education by dealing with concrete things and facts, never with abstractions and generalizations, such as definitions, rules and propositions, couched in words. First, and then subjective teaching. The pupil has eyes, ears and fingers, from them. Let him then employ them. This employment constitutes his elementary education, the education which makes him conscious of his powers, forms the mind and prepares it for its after work."

We will suppose that the teacher has sufficient practical knowledge to enable him to superintend and guide the pupil in his learning of clear and with the organic life of the learner's mind, and become a permanent part of the body, mind or moral sense. What the pupil does himself, and loves to do, forms his habits of doing; but the skillful teacher, by developing the pupil's powers and promoting their exercise, also guides him to the formation of right habits. He, therefore, encourages the physical development which enables him to think and to reason, the intellectual development which him to appreciate the Beautiful and the Good. This three-fold development of the pupil's powers tends to the formation of his bodily, mental and moral character."

The subject of molding and influencing the character of each pupil for good is worthy of the serious consideration of every teacher. It is not necessary for a man to inform his pupils and the people at large how great and good he is, for if he is really great as a teacher and musician, and if he is

CHRISTMAS BELLS.

DIE WEIHNACHTS-GLOCKEN.

EDITED BY C. B. CADY.

NIELS W. GADE, Op. 36. No. 1.

Andantino con moto.

- The pedal should sustain the bell tones through the first four measures, and after that as much as is consistent with a very clear legato melody. In fact the pedal performs two duties: 1 sustain - legato tones and harmony; 2 assisting in legato. The ear is the SOLE arbiter of when to put the pedal down or let it up. Signs can tell nothing but the fact that the pedal is needed but CANNOT TELL HOW OR WHEN TO BE used. Hence the sign for letting it up has been purposely omitted.
- Fingering above the lines is for small hands.
- If the upper fingering is used the pedal will be required to make the inner parts legato. But this must not be allowed to relieve any fingers, that can, from delivering their tones with just as pure a legato as though no pedal were used. To secure this, first study all legato progressions which can be played with the fingers, without the pedal.
- The melodic idea contained in the bracketed phrase mark, should be played, as a whole, legato; and the motive phrasing be expressed by means of tonal shading and coloring, as marked.

The left page contains four systems of musical notation. The first system begins with a piano (*p*) dynamic and includes a 'Ped.' marking. The second system also features a piano (*p*) dynamic and a 'Ped.' marking. The third system starts with a piano (*p*) dynamic and includes a 'Ped.' marking. The fourth system begins with a piano (*p*) dynamic and includes a 'Ped.' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

(e) This sudden FORTE is explained if we conceive this as a choral theme, sung by the whole congregation and full organ, bursting upon our hearing by the sudden opening of the church doors. It must be played, therefore, in organ style, with full broad songful tone.
 (f) See remark a.

IMPROVISATION.

*The pedals are marked on two lines below the staves (the upper one for the damper-the lower one for una corda pedal) and should be taken according to the value of the notes.

Edited by R. ZECKWER.

S. JADASSOHN, Op. 48 No. 2.

Lento. (M.M. ♩ = 72.)

The first system of the improvisation section is marked 'Lento. (M.M. ♩ = 72.)' and 'P molto dolce'. It features a piano (*p*) dynamic and includes a 'Ped.' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The second system of the improvisation section is marked 'dim' and 'p'. It features a piano (*p*) dynamic and includes a 'Ped.' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The third system of the improvisation section continues the musical notation with various notes, rests, and dynamic markings.

The fourth system of the improvisation section is marked 'cresc.', 'poco f', 'dim.', 'p', and 'pp'. It features a piano (*p*) dynamic and includes a 'Ped.' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

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p espress. molto
dolce espress.
poco cresc. con espressione dim. pp
p espress.
p mp smorz.

a) Hold down the e only for the value of one eighth, that the left hand may strike it.
 b) Slide down fourth finger.

p
cresc. molto
stringendo con passione
assai con gran espressione ff espressivo
rall. a tempo, molto lento
dim.
rallent molto pp dim. smorz. pp

LE PETIT RIEN. Romance Variée.

Andante con moto ♩ = 60.

J. B. CRAMER. (a)

PIANOFORTE

p *il basso sempre legato*

(b)

(c)

mf

8

12 *p*

cresc. *legg.* 16 *p*

- a) Ries says that Cramer (b. 1771 - d. 1858) was the only player of his time for whom Beethoven had respect.
b) This piece is divided into periods of 4 bars length, which are made up of shorter phrases of 1 and 2 bars.
c) Observe the *perfect full cadence* at bars 4, 20 and 24; and the *half cadence* at bars 12 and 16.
d) Take plenty of time for playing this cadenza, as also for the turn in bar 3.

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20 *cresc.* 24

(e)

f *p*

(f)

p

f *p*

- e) This variation is to be played in an animated and brilliant manner.
f) This little swell forms the only natural and musical way of playing the phrase.

f

p (g)

mf (h) Minore.

p (j)

mf (k)

- (g) This is apparently a sort of echo.
 (h) A little slower, and with more feeling. What key is this variation in? What is the leading note of the key?
 (j) The notes are simply to be detached.
 (k) Played thus



mf 5

p

mf dim.

Brillante.
f

cresc.

Musical score for page 6, measures 1-10. The score is in 3/4 time and features a piano (p) and mezzo-forte (mf) dynamic range. The right hand plays a complex, fast-moving melody with many triplets and sixteenth notes. The left hand provides a steady accompaniment with chords and eighth notes. The piece begins with a forte (f) dynamic and ends with a piano (p) dynamic.

Musical score for page 7, measures 11-20. The score continues from page 6. It includes a section marked "dim." (diminuendo) and a section marked "f" (forte). The right hand continues with complex melodic lines, while the left hand provides a steady accompaniment. The piece ends with a section marked "pp" (pianissimo) and "una corda" (one string), followed by a section marked "ff" (fortissimo).

l) At this point the tempo of the theme must be resumed.
 m) Played thus



SPRING BLOSSOMS. Waltz.

W. A. MÜLLER,
from Op. 112.

PIANO.

mf scherz.

The first system of the piano score is in 3/4 time. The right hand features a melody with eighth and sixteenth notes, including fingerings 1, 2, 3, 4, 5 and first endings marked with circled 1s. The left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the melody in the right hand with eighth notes and a final measure with a circled 2. The left hand accompaniment consists of chords and moving lines.

The third system features a more active right-hand melody with eighth and sixteenth notes, including fingerings 1, 2, 3, 4, 5. The left hand continues with a steady accompaniment.

schers.

The fourth system is marked 'schers.' and shows a lively right-hand melody with eighth notes and fingerings 1, 2, 3, 4, 5. The left hand accompaniment includes chords and moving lines.

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The first system on the right page continues the piano score. The right hand has a melody with eighth notes and fingerings 1, 2, 3, 4, 5. The left hand accompaniment includes chords and moving lines. Dynamics *f* and *mf* are indicated.

The second system on the right page continues the piano score. The right hand has a melody with eighth notes and fingerings 1, 2, 3, 4, 5. The left hand accompaniment includes chords and moving lines. Dynamics *mf* and *f* are indicated.

The third system on the right page continues the piano score. The right hand has a melody with eighth notes and fingerings 1, 2, 3, 4, 5. The left hand accompaniment includes chords and moving lines. Dynamics *f* and *p* are indicated.

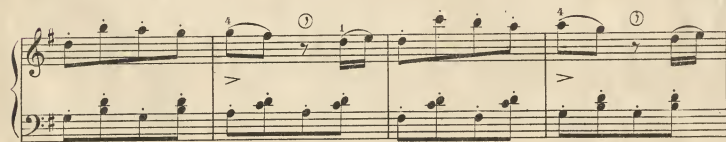
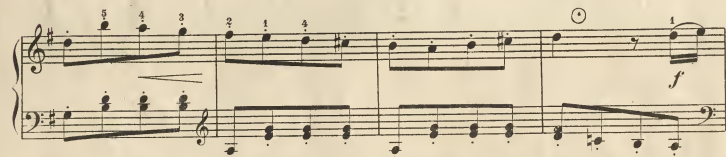
The fourth system on the right page continues the piano score. The right hand has a melody with eighth notes and fingerings 1, 2, 3, 4, 5. The left hand accompaniment includes chords and moving lines. Dynamics *f*, *dolce*, and *p* are indicated.

SPRING BLOSSOMS. Rondoletto.

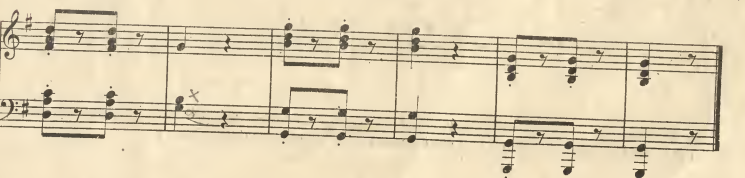
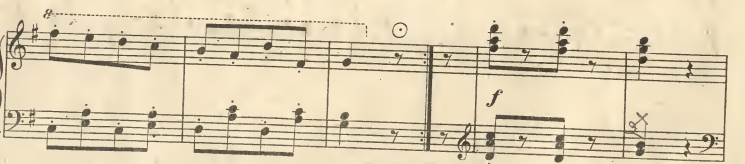
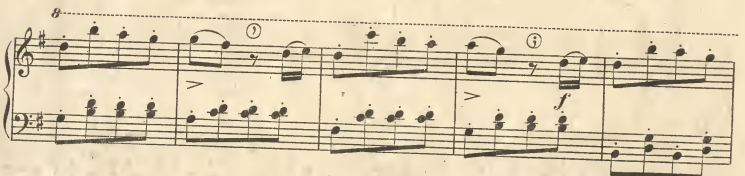
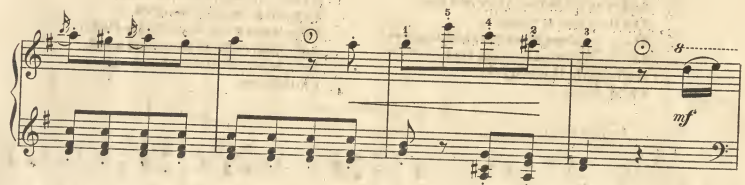
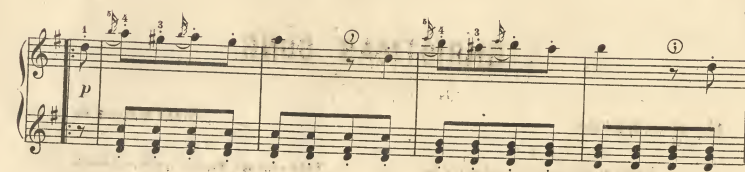
W. A. MÜLLER,
from Op. 112.

Allegretto.

PIANO.



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CHRISTMAS SONG.

EDITED BY C.B. CADY.

NIELS W. GADE, Op. 36 No. 2.

1
Child Jesus came to earth this day,
To save us sinners dying
And cradled in the straw and hay,
The Holy One is lying;
The star shines down the child to greet,
The lowing oxen kiss his feet;
Hallelujah, Hallelujah,
Child Jesus.

2
Take courage Soul so weak and worn,
Thy sorrows have departed,
A child in David's town is born;
To heal the broken hearted.
Then let us haste this child to flud,
And children be in heart and mind.
Hallelujah, Hallelujah,
Child Jesus.

Andantino.

(a) This should be sung like a choral.

(b) The melodic progression of E is to F, and it sounds much better because of its harmonic relations to be sustained through the chord and made legato with its melodically related F.

good as a man—as to his character, habits and associations,—they will be aware of the fact, and will appreciate him accordingly. We must have in our noble profession men and women who will be regarded as a great blessing to the community where they abide. They must be intelligent, cultivated, large-hearted, and possess that nobility of moral and Christian character which will enable them to dignify their chosen profession, to rise above the petty calumnies of little souls, to come into sympathetic contact with their fellow beings and at the end of life feel comforted by the thought that the world has been made better by their life-work in it. Such men and women are not like certain persons to be found in almost every church and community, who are a nuisance to everybody, because they *prefer* to be so good that they are good for nothing. Now and then we meet such a person in our profession, and we feel about him or her as the good Methodist brother did, when the top-god-for-earth sister near him in the prayer meeting prayed, "Oh Lord, I am almost ready for glory. I need only one more feather to my wings to enable me to fly away to glory." He fervently responded: "Lord, send the feather!"

First Lesson in Piano Playing.

It does not matter whether the pupil is eight or eighteen years old when lessons are first taken—no written notes should be used for several lessons. Eyes, ears, and fingers are used by the pupil to find out the right and wrong of "real things." The pupil must see, hear, think and do for himself and learn to do by doing. He must at the outset begin to learn the *what*, the *how* and the *why* of the tones which he makes with his fingers. As Dr. Wm. Mason well says: "He must not make a motion of the hand or fingers without a good reason." We regard Dr. Mason's technical exercises as superior to all others because they develop a fine sense of rhythm, a sensitive, sympathetic touch, finish and beauty in phrasing, and constantly stimulate the pupil to right thinking and doing.

Everything that the pupil plays should sound well to him, and he should know why it sounds well. Many of the passages which are found in a composition, such as a chord, scale, five-finger, arpeggio, etc., should be practiced and carefully analyzed before the pupil sees any written representation of them. All kinds and gradations of touch should at first be observed and practiced without notes. No exercise should be continued until the muscles are unduly fatigued. The gymnastic training of the fingers should be adapted to the mental and physical condition of each pupil. No two pupils can be taught the same things in the same way. Perhaps the hardest thing a teacher has to learn is to come down to the intellectual level of each pupil, to keep the pupil doing, and to refrain from explaining before the thing itself has been learned. Words, definitions, technical terms, signs or statements are of no value to the pupil, before he has discovered, chiefly through his own efforts, their meaning and thereby created a necessity for their use.

In our long experience in teaching pupils of all grades, from beginners to those that can play intelligently and impressively the works of Beethoven, Bach, Chopin, Schumann and many other great composers, we have found that a careful analysis by the pupil of every exercise, study and composition played is requisite to a proper understanding and interpretation of the same. A knowledge of the melodic and harmonic structure of a composition and the peculiar treatment of each by the composer, is of inestimable value to both teacher and pupil. Without such knowledge it is impossible to understand much of the beauty and inner meaning of good music. This mode of instruction stimulates the pupil to investigate, brings him in contact with "real things in music," and makes his development symmetrical and healthful.

The Meaning of Music.

More than half of our professional life has been spent in and near the city of New York, and during all those years we improved every opportunity to hear the best music performed by the best artists, both native and foreign, and we discovered that each differed from the other in his conception of what the composer intended the music to mean. Why this is so is a psycho-physiological phenomenon which we will not discuss here (perhaps our friend Mr. Mathews or Mr. Fillmore or Mr. Van Cleave will sometime give us their views on the subject).

All musical people possess more or less of what is termed the dramatic and poetic instinct, and yet a great many play the piano as though music had no definite meaning to them. A young lady who had taken lessons three years, desired us to give her lessons on the piano. We asked her to play a piece that she had learned. She played a transcription from an opera. Her touch was bad, her time was bad, and her phrasing was very faulty—in fact, everything was bad. We asked her if the music she was trying to play meant anything to her. She replied, "I did not know that music was intended to mean anything. I supposed you played it, and that was all there was of it." We told her that we would change places, that she might be teacher for a few minutes. We played the first period with the murdering touch she had just used, then we played it again just as well as we could, and asked which example she liked. She answered, "The last." "Why?" "Because it sounds better than the first." "Why does it sound better?" She hesitated about answering. We asked her to look and listen again, and we played as before. She then said: "Now I know why the two examples are so unlike; it is the way your fingers strike the keys. I play the first way with stiff fingers and make bad tones; you play with flexible fingers and make the piano sing."

For several lessons we gave her the same medicine for her fingers that we give a beginner. She was intensely interested. Being naturally bright and musical, she soon acquired a beautiful and sensitive touch and learned to love and appreciate good music, and her playing was a source of great pleasure both to herself and her friends. Music had a real, a definite meaning to her.

The Speaking and Singing-Voice.

We now desire to say a word in relation to the training of the speaking and singing-voice, which is indeed a very serious matter, when we consider the fact that wrong training not only greatly injures the voice, but is frequently detrimental to the health of the pupil. How few people there are who use their voices musically in speaking! The poet speaks of "a voice that is low and sweet" as being an excellent thing in woman. It is, however, no more to be admired in woman than man. With the majority of people, this pleasant, musical quality of voice can only be acquired by special training under the direction of the skillful teacher. It is an excellent plan for a voice-trainer to observe carefully the peculiarities of the speaking-voice of different persons, to notice the change of facial expression which accompanies the utterance of a great variety of emotions incident to, surrounding conditions and different mental states. He will discover many things that are "true to nature," and also many things that are affected and artificial, owing to a wrong adjustment of the vocal parts.

Much of the character of a man is revealed by his voice in speaking. Certain tones of the voice have been designated "character tones." The late Mr. Socrates once remarked: "Let me hear you speak, and I will tell you what you are." We know from critical observation and analysis that there is much truth in the philosopher's saying. Now, in order to have the voice musical in speech and song, there must be right muscular action in tone-production; there must be a correct adjustment of all the vocal parts by which can be obtained a pure and distinct articulation, enunciation and pronunciation of every element of the English (or any other) language. There must be no undue effort in emitting the voice, which is the cause of so much waste of strength, both in speaking and singing. The voice-trainer must teach all these "real things" scientifically and philosophically, in accordance with mental and physical laws, if he expects his pupils to sing and speak expressively and impressively.

During the past ten years the production of law science, law in our country and in Germany, France, and England. Many discoveries have been made of great practical value to the teacher of the voice; while, on the other hand, much that has been written about methods, systems, schools, breathing and registers, is confusing, misleading and of no value to teacher or pupil. *r. of* Youmans says: "Science, in its true and largest meaning, is the interpretation of nature, a comprehension of the workings of law wherever law prevails." In the use of scientific knowledge there should be a large admixture of common sense. Every teacher of the voice ought to have some knowledge of the science of anatomy, but more especially of the relation of the mind and the body to artistic singing and speaking, much of which knowledge he can put to practical use and which will greatly aid him in the right "interpretation of nature."

When a pupil comes to you to have his voice trained, ought you begin with sustained tones? No. Ought you tell him (modestly) that you are the only teacher of the Old Italian method? No. Ought you show him pictures of the vocal machinery? No. Ought you talk about diaphragmatic, intercostal or clavicular breathing? No. Ought you to mysteriously inform him that he has five registers? or ought you to use that great misleading term at all? No, no! To do such things is to take a mean, unvarnished advantage of the pupil, who should be taught the "real things" of voice culture first.

Let no one lose sight of the important fact, that intelligent doing should always precede explaining. How to adjust the throat, the tongue, the lips, and especially how to skillfully manage the breath in easily reading and speaking both short and long sentences, and in singing short and long phrases involves healthful training and exercise of all the muscles that are used in artistic voice production which will enable the pupil to correctly adjust all the vocal parts.

Mark you, we say *healthful* training of muscles. A great many teachers of the education of both speaking and singing give their pupils physical exercises so severe and violent as to be a positive injury to them, making them weaker instead of stronger. After the teacher has made a careful examination of the pupil's voice, the physical training should begin, and every exercise should be adapted to the mental and physical condition of each pupil. At first the pupil should practice without an instrument and without notes. The quality of tone, then in singing short, medium and long tones on all vowels and with all consonants beginning with *ba, be, bi, bo, bu*, then *da, de, di, do, du*, then *ga, ge, gi, go, gu*, then *pa, pe, pi, po, pu*, then *ta, te, ti, to, tu*, then *ka, ke, ki, ko, ku*, then *la, le, li, lo, lu*, then *ma, me, mi, mo, mu*, then *na, ne, ni, no, nu*, then *ra, re, ri, ro, ru*, then *sa, se, si, so, su*, then *ta, te, ti, to, tu*, then *va, ve, vi, vo, vu*, then *wa, we, wi, wo, wu*, then *ya, ye, yi, yo, yu*, then *za, ze, zi, zo, zu*, then *pa, pe, pi, po, pu*, then *ga, ge, gi, go, gu*, then *da, de, di, do, du*, then *ba, be, bi, bo, bu*, then *ka, ke, ki, ko, ku*, then *la, le, li, lo, lu*, then *ma, me, mi, mo, mu*, then *na, ne, ni, no, nu*, then *ra, re, ri, ro, ru*, then *sa, se, si, so, su*, then *ta, te, ti, to, tu*, then *va, ve, vi, vo, vu*, then *wa, we, wi, wo, wu*, then *ya, ye, yi, yo, yu*, then *za, ze, zi, zo, zu*.

The exercises used for the first six months should be chiefly those written expressly for each pupil by the teacher. They should be studied without the piano, so that the attention may not be divided. Teachers should require all pupils to learn to read music independent of and without an instrument. No teachers or pupils can be said to be intelligent in music until they are able to think and name tones in their diatonic, chromatic and harmonic relation.

By observing the proportionate sonority is meant, giving to all the themes the importance of a first plan, by playing them uniformly *ff* while the accompaniments are played uniformly *pp*.

10. How long ought the first period of practice to last?

During a third of the time devoted to the learning of the piece.

11. How should the passages be separated from one another, so that each may be practised as an exercise?

All passages generally have a more or less fixed plan: a scale, a fragment of a scale, an arpeggio, or part of an arpeggio, five-finger movement, or a compound of these different forms. Each one of them should be practised separately; then joining two together, always going back to the last, so that each passage will have been practised in its connection with what precedes it and what follows.

12. Should the hands be studied separately or together?

There is no absolute rule in regard to this. It is well to separate the hands:—

1. When difficulties appear in each of them at the same time.

2. To ascertain more easily the faults in the mechanism of a passage, where the execution is considered defective without its being known to what to attribute it.

3. It is also well to practise the left hand alone in all parts where the two hands move in contrary directions, to establish equality in execution; the mechanism of the left hand being almost always inferior to that of the right.

4. It is useful again to separate the parts at first in the study of passages where the hands are crossed. (The hand that is displaced must pass over the other.)

13. Why, in the practice of passages, is it necessary to play slowly and loud, instead of observing the proper shadings and the correct time?

Precision and quality are acquired by practising slowly. Clearness and firmness are acquired by loud practice.

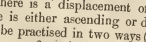
Any passage played *pp* will always have more roundness and brilliancy if it has been practised *ff*.

14. Should the passages of a piece be practised just as they are written?

Yes; generally. However, it is sometimes useful to increase the difficulty of a passage in the practice, so as to make it easier to play as it is written.

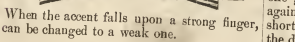
When the hand is not displaced and the fingers are not all employed, the free ones may be held down.

Example.—The held notes added:—



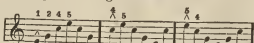
When there is a displacement of the hand the passage is either ascending or descending; and it can be practised in two ways (preserving strictly the same fingering).

Example.—An ascending passage:—



When the accent falls upon a strong finger, it can be changed to a weak one.

Example.—Change of accent:—



15. Cannot the phrases in a piece be practised with a view to applying them further than to one particular piece, and so make them typical to a certain extent?

Yes; they may be studied for general application. To do this, it is necessary to separate each passage that contains a special difficulty from the phrase, and make an exercise of it, repeating it in all the keys, if the context will permit.

16. How should the piece be studied during the second period?

The practice of mechanism, to which the first period has been devoted, must be continued, and at the same time each phrase should be practised with the shadings, just as each passage has previously been practised, then connect the phrases as the passages were connected.

17. How must the piece be practised during the third period?

The work of mechanism must be continued, also the shadings which were observed in the second period, the details blended into the whole, and then the piece must be committed to memory.

18. In this third period of practice, must not the piece be played in its proper time, and how is this to be accomplished if it has never been practised rapidly?

The only way of teaching a satisfactory execution of a quick movement is through slow practice. However, if from a very slow tempo one attempts to pass without transition to a very rapid one, embarrassment and trouble will evidently result from it. It is better, then, to attain the point by degrees.

By means of the metronome all the intermediate movements which separate the beginning from the finishing will be passed successively.

The end attained without sudden transition, the slow practice should be resumed, and the piece played in its proper time, only that the whole may be appreciated.

19. Is the use of the metronome advisable in daily practice?

The metronome may be either an excellent or an objectionable thing, according to the use to which it is put. It ought only to be employed to fix the proper tempo of a piece, or to avoid the irregularities in time which destroy the rhythm.

It is well to practise with the metronome all passages where there is a tendency to retard or to accelerate. (Exercises enter into this latter category.)

The piece might also be played through with the metronome from the beginning to the end, that the rhythm be fully understood. But it should never take the place of counting or be used in the practice of passages when the notes, the time, and the fingering are not thoroughly learned. In the first place, the faults in time may be concealed, but will not disappear; in the second, the rhythm is necessarily sacrificed to precision or to rhythm.

In playing with the metronome, whenever one gets out, it is not well to try and get in again by hurrying or retarding; but let the short, count one empty measure, and commence the defective passage all over.

20. Must all pieces be submitted to this division into three periods?

It is only absolutely necessary to conform to this division as far as concerns the first period of practice; the duration of the other two may be increased or shortened according to the character of the difficulties in the piece. Occasionally the order indicated may be even inverted, and the piece be learned by heart before studying it with the shadings. It is particularly advisable to do this when the music is not of such a nature as to be easily retained by ear. It ought then to be committed to memory by reasoning, and in this case it requires some time to perfect the work of the memory.

21. How must the études be practised?

In the same manner as the pieces. However, for finger exercises the first period should be greatly prolonged, even to the detriment of the others.

22. How should the exercises be practised?

PIANO TEACHING.

BY
F. LE COUPPEY.

Of late years piano-forte instruction has made considerable progress. Formerly the study of music was regarded only as the privilege of a brilliant education. To-day it is no longer so. In all ranks of society, in nearly every condition of fortune, it is considered necessary that a young person should play the piano.

The number of teachers, also limited in the past, increases with the pupils and will increase still further. A profession with such wide prospects has awakened the ambition of many in search of an honorable means of subsistence, and thus an impulse has been given to a large number of persons in the middle classes to earn a livelihood by piano teaching.

With this end in view, a beginning is usually made by applying to some able master for the purpose of undertaking a thorough study of the instrument under his direction. But having finished this study everything is not yet accomplished. To the young teacher a new difficulty soon presents itself, that of imparting with clearness to others an art of which he believes all the secrets possessed by himself.

A vast difference separates the artist from the professor. The merit of one does not necessarily include the merit of the other, and many an artist of unquestionable talent has confessed his inability to train pupils.

The success of a teacher lies in experience; but has experience its precepts, its rules, its method, its tradition? I do not hesitate to answer that, although the principles of art are invariable, it is not the same with the process of teaching, which is continually modified in practice, according to the age and the disposition of the pupil, the particular end that he wishes to attain, and numberless circumstances which it would take too long to enumerate. This experience, which is a strong aid to talent, and reveals to the master himself many things at first unperceived, can be acquired, no doubt, but only at the price of long practice, too often unfruitful. May it not be affirmed that all hesitation, all danger of error would disappear, if in the beginning of his career, the young teacher met with a guide on the road to be traversed, some aid at each step, a solution of every doubt, and the fraternal counsel of an

artist, who, thinking less of proposing himself as a model than of rendering some assistance, would tell what he has done and seen, and what time and reflection have taught him? Such is the thought that has inspired this little book.

II.

1. THE AGE AT WHICH THE STUDY OF THE PIANO MAY BE BEGUN. 2. HOW TO ASCERTAIN WHETHER A CHILD HAS ANY TASTE FOR MUSIC.

1. It is difficult to determine with any degree of precision the age at which a child may begin the study of the piano. His greater or less precocity, his more or less delicate and nervous organization, his state of health, his strength, his character, his taste, all these things should be taken into consideration. As soon, however, as a child knows how to read fluently, whatever his age, it may be reasonably assumed that there would be no insurmountable difficulty in his beginning his musical studies. His progress may not be rapid, he will appear not to advance a step for a year, or two years perhaps, nevertheless if he has only been inoculated with music, as a celebrated professor has expressed it, the time will have been well spent. A child has often been compared to a flexible twig, which, receives and retains whatever bent is imparted to it; his essentially malleable nature yields easily to every impression. Thus he will learn to read without effort, almost without being aware of it, even in his play sometimes, while, on the other hand, an adult of uncultivated intelligence will have more trouble in simply acquiring the letters of the alphabet. This faculty of assimilation possessed in so eminent a degree by the child, should then be taken advantage of, for later in life the adaptability of his powers will no longer be the same, and obstacles resulting solely from the increase of his years will have to be contended with.

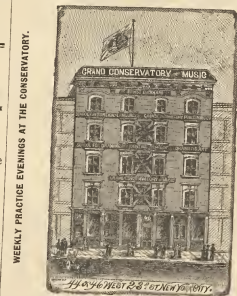
2. In general, a child's taste is recognized by his ability to reproduce any rhythm, for instance that of a drum; by his pleasure in hearing the sound of any instrument, by his memory and by his desire to learn; and if he has besides a flexible and well-formed hand, if his fingers separate easily, he combines all the indications of talent, and his musical education may be undertaken with confidence. It is unfortunate that the first lessons are almost invariably given to a child before time is taken to inquire into his disposition. The study of music has now become obligatory, and all young girls, whether they display a taste for it or not, are taught to play the piano. This is a great mistake. Above all things, the child's taste should be ascertained, and if his disposition seems to be opposed to music it would be wise to abstain from teaching him, for even the most insignificant results can only be obtained at the expense of infinite worry and weariness, of infinite time and useless endeavor.

To return to the happy faculty of youth, beside the intelligence that grasps and comprehends the rules of the art, there is that precious faculty which acts like an instinct within us—feeling. If the child is happily endowed; if he enjoys a fine organization, nature will teach him full as much as either master or method; a false note will annoy him, and an uneven measure will bring him to a stop.

At every step new things will be revealed in him, and soon his youthful soul will be seen to unfold. The child in beginning is made happy by so very little; his joy is so great when he

* Zimmermann; Encyclopédie du pianiste compositeur.

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